

Grahib, analizadas como muestra del proceso de «democratización» de la producción iconográfica auspiciado por las nuevas tecnologías, como lo es también la proliferación del porno amateur (no violento).

Pese a las objeciones sobre el primer capítulo, el libro es excelente, instructivo, ameno, polémico. Un libro necesario para las personas que tengan intereses en cultura visual, excelentemente hilvanado, con una coherencia formal y estructural encomiable.

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CREACIÓN

Rosa, Isaac. *¡Otra maldita novela sobre la guerra civil!* Barcelona: Seix Barral, 2007. 445 pp.

If in literary criticism we speak of the implied reader, in this review it seems necessary to speak of the implied reviewer, given Isaac Rosa's decision to publish his first novel twice, the second time with commentaries following every chapter, written, according to his fiction, by a reader who infiltrated his text. Is the reviewer expected to review the main body of the text, his first novel, *La malamemoria*, which was published in 1999, as if s/he were reading it for the first time, or are we to assume that the (implied) reviewer has already read the text and is now being asked to respond to the commentaries that were added in 2007? One way or another, one is caught in the humorous trap that Isaac Rosa, a successfully playful author, as he proved in his excellent *El vano ayer*, published in between these two texts, has set for his reader.

One must also keep in mind the presence of the implied reader of this review, who may or may not have read the original text, and thus a summary attention to that text must be paid. Furthermore, the republication of the text is highly relevant, given that it coincides with the growing debate over *la memoria histórica*, recently rekindled by the activities of judge Baltasar Garzón. The novel's plot represents a figure that was found fairly often in late years of the dictatorship or during the transition: a member of the regime who resituated himself politically in order to find a niche in the new democratic Spain that was gradually being developed. In a more comic vein, Juan Marsé also contributed to this theme in *Confidencias de un chorizo* (1977), his parody of Laín Entralgo's memoir, *Descargo de conciencia*.

The theme of suppression of historical memory is also central to the novel, and again a literary precedent comes to mind, Juan Goytisolo's *Señas de identidad*, in particular the trip to Yeste, which harks back to violence during the Republic that local residents prefer to forget. The local authorities are hostile to Goytisolo's characters, as is the case with Julián Santos in *La malamemoria*. And all of this is rel-

evant today, when Spain is involved in the debate over *la memoria histórica*. One might ask how conscientiously Goytisolo was entering into this debate in 1967, as did Rosa in 1999 and again in 2007.

The novel has some of the stylistic stumblings of a first novel of an author who is determined to be innovative. His experiments with change of voice, place and time generally work, are fluid, but at times the narration does not reach the level the innovation requires. What is clear, however, is that this text is a precursor to better novels to come, as is seen in his second novel, *El vano ayer*, a very carefully crafted work, and his third novel, *El país del miedo*, recently compared with the latter text by Jordi Gracia, who writes «*El país del miedo* contiene su propia meditación explícita sobre la novela ya no como artefacto sino como laboratorio moral y clínico, como ámbito de vida que quiere ser comprendido por la novela y por el novelista. Y lo ha hecho mejor» (*El País*, September 27, 2008).

What is challenging for the reader, to say the least, is how to read the incorporated commentaries in the second edition. The criticism, or self-criticism, is at times very sarcastic and damning, with comments similar to those that this reviewer makes in the preceding paragraph. There are various ways to interpret them. One might simply read them as a humorous addition to the original text, a method of justifying its republication. Or one might read them as sincere analysis of the shortcomings of a first novel, although at one point the commentator widens his criticism to apply to the contemporary Spanish novel in general. At the same time, what these commentaries create is a second implied reader, a reader who, after a few chapters, begins to anticipate the infiltrator's commentary as s/he reads, making the whole reading process one that extends further than the simple act of reading: the reader is converted, simultaneously and almost forcibly, into a critic, constantly analyzing the style as well as the content of what s/he is reading.

A third reading of the commentaries, and perhaps the most important, couched within the extensive self-criticism, is political. At certain points in the text, the commentator uses particular textual activity or statements from the text as a point of departure to extend the political discussion about *la memoria histórica*. Here it is clear that the voice belongs to the author, bringing to light the true nature of the Franco dictatorship, a defictionalization, so to speak, of the historical aspect of the novel, and thus a criticism of the type of discourse found both in contemporary novels and histories, that seeks to avoid mention of what the commentator/Rosa considers Franco's explicit policy of extermination.

A final, historical-philosophical, reading is suggested in the final pages of the novel, when the commentator closes the text with the following declaration:

Novelas como ésta pueden hacer más daño que bien en la construcción del discurso sobre el pasado, por muy buenas inten-

ciones que se declaren. Debido a las peculiaridades del caso español, a la defectuosa relación que tenemos con nuestro pasado reciente, la ficción viene ocupando, en la fijación de ese discurso, un lugar central que tal vez no debería corresponderle, al menos no en esa medida. Y sin embargo lo ocupa, lo quiera o no el autor, que tiene que estar a la altura de esa responsabilidad añadida. Vale. (444-45)

These lines contain what could be considered a condensation of an extensive discussion regarding the role of literature in the political debate and the representation of history in fiction. Or they may constitute yet another of Rosa's ironic subversions of his own creation, of his chosen project, a humble exit from a curious text. This reviewer tends toward the feeling, however, that this is one of the serious statements that are interspersed within the overall humor of these commentaries, and that they represent a serious call for an honest and full-fledged baring of the truth regarding *la memoria histórica*, in any chosen medium. That being said, with Rosa, as we have seen above, in a playful text like this one, many interpretations are possible.

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Labordeta, José Antonio. *En el remolino*. Barcelona: Anagrama, 2007. 129 pp.

En la geografía de una provincia española que no lleva nombre —hermética a los hechos que suceden fuera de su temporalidad y espacialidad—, comienzan a circular los primeros vientos de la guerra civil. Los diversos narradores en la novela *En el remolino* (2007) de José Antonio Labordeta, presienten la llegada de un tiempo incierto: «Te lo guardabas dentro —esto va a reventar— quemándote la tripa al comprobar que nadie se enteraba de lo que estaba sucediendo» (61). La voz en segunda persona despierta la conciencia de Manuel advirtiéndole de que algo va a estallar, mientras que los rumores en el pueblo presienten el inicio de una época violenta una vez que el alcalde muere asesinado. Ante la ausencia de la autoridad, y un juez frágil para asumir el control, comenzarán las disputas y los primeros levantamientos en contra de los gobiernos regionales: «Dicen que han matado a Longares en la ciudad. Dicen que el herrero y Pascual se han ido al monte. Dicen que algunos campesinos y leñadores se han marchado también y que Severino anda dispuesto a hacer justicia por su mano, por su cuenta» (57-58). La estructura formal del texto con tres narradores intercalados en primera, segunda y tercera persona